

UNIVERSITY OF
LIBRARY
AT URBANA-CHAMPAIGN
MUSIC

ROOM USE

THE HAPPY DAY.

Act I.

INTRODUCTION.

No. 1.

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Piano. Moderato.

ff L.H. *f* *dim.* *f* *pp* *dim.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment. Dynamics: *p* (piano) with an accent (^). A *Red.* (Reduction) symbol is at the bottom left.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamics: *cres* (crescendo) and *do* (singing note).

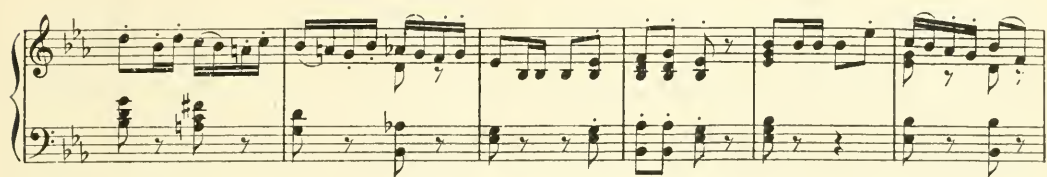
Third system of musical notation. Treble and bass staves. Treble staff has a more complex melodic line with many beamed notes. Bass staff has a simple accompaniment. Dynamics: *sempre cresc.* (sempre crescendo). A *Red.* (Reduction) symbol is at the bottom left.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. Dynamics: *f* (forte) and *dim.* (diminuendo). A *Red.* (Reduction) symbol is at the bottom left.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. Dynamics: *p* (piano), *poco rit.* (poco ritardando), and *a tempo*. A *Red.* (Reduction) symbol is at the bottom left.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. Dynamics: *molto rit.* (molto ritardando), *pp* (pianissimo), and *Bell.* (Bell). A *Red.* (Reduction) symbol is at the bottom left.

Tempo di Marcia.



mf

cresc.

Tempo I.

5

First system of piano accompaniment. The right hand features a melody of eighth notes with slurs, while the left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic marking is present in the first measure. The system concludes with a repeat sign.

Second system of piano accompaniment, continuing the musical texture from the first system. It includes a repeat sign at the end.

Third system of piano accompaniment, marked *meno mosso*. The right hand has a more active melody. A stage direction *(Curtain)* is written in the left hand. The system ends with an asterisk (*).

Entrance of the 1st Girl. The vocal line begins with the word "The". The piano accompaniment provides a steady harmonic support. The system ends with an asterisk (*).

Continuation of the 1st Girl's part. The vocal line includes the lyrics "clock up - on the pa - lace tow'r" followed by a long note and then "Is". The piano accompaniment features a piano (*p*) dynamic marking. The system concludes with a repeat sign and an asterisk (*).

1st G. point - ing to the morn - ing hour, _____ So

Red. *

1st G. ring up - on the sil - ver chime Our fair Prin - cess's wak - ing time, So

Red. *

1st G. ring _____ Our fair Prin - cess's wak - ing time!

Red. * *Bell strikes nine*

1st G. _____

rit. *Attaca.*

* *Red.*

Nº 2.

SONG.— (Diana).

"THE HAPPY DAY!"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.

Allegretto.

Diana.

Piano.

DI.

1. Wake, wake, for the sun is high, And the sil - ver chimes are

DI.

call - ing; Do not sigh for the dreams gone by. And the

DI. sil - ver moon - beams fall - ing!

DI. Morn - ing comes with its gold - en beams, Bring - ing joy, Bring - ing

Red. * Red. * Red. *

DI. joy that is more than dreams, Sha - dow and sad - ness

poco rit.

DI. pass a - way - There's an - oth - er hap - py, hap - - py day!

a tempo mf

DI.

2. Wake,

DI.

wake, for the sky is clear, Not a cloud of grief or sor - row;

DI.

Nev - er fear, for the day is here That will have a bright - er

DI.

mor - row! Soon is

DI. com - ing the call that tells, Wed - ding joy, Wed - ding

DI. joy on the gold - en bells -

DI. Call - ing you down the ro - sy way Of an end - less hap - py,

poco rit. *a tempo*

DI. hap - - py day!

mf

Ped. *

Nº 3.

CONCERTED NUMBER-(Girls.)

"THE TROUSSEAU."

Music by
SIDNEY JONES.

Allegretto.

Girls. 

Piano. 


GIRLS. 


Her 

GIRLS. 

High - ness - 's trous - seau, Her High - ness - 's trous - seau! Let us 

GIRLS.  lay it and dis - play it For her eyes be - fore we go! As

GIRLS.  white as driv - en snow, Or foam on o - cean's flow - How sur -


GIRLS.  -pris - ing at her ris - ing When she sees her own trous - seau, she sees her

GIRLS.  own trous - seau!

1st GROUP. CONTRALTOS. (with Veil).



Here are the gra - ces Of del - i - cate la - ces, Veil - ing the blush of the

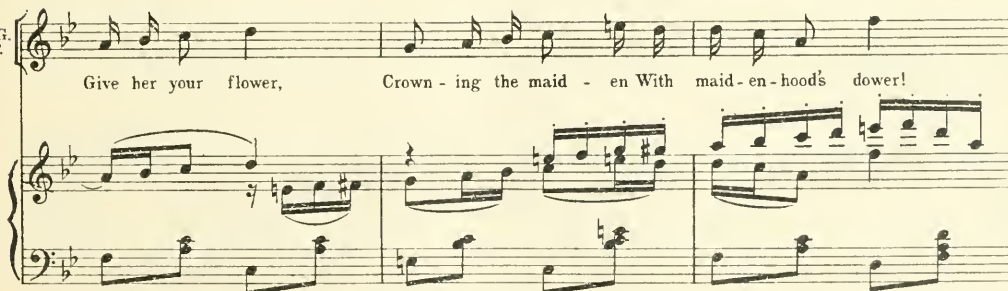
1st G.
CON.


fair - est of fa - ces! Light on her tress - es As lov - ers' ca - res - es -

2nd GROUP. SOPRANOS. (with Wreath).

1st G.
CON.


Here is the veil for the best of prin - cess - es! Or - ange, gold la - den,

2nd G.
SOP.


Give her your flower, Crown - ing the maid - en With maid - en - hood's dower!

2nd G.
SOP.

rit.

Then when the pet - als are rea - dy for shed - ding, Give us your gold for the

rit.

Tempo di Minuet.

3rd GROUP. CONTRALTOS. (with Bridal Gown).

2nd G.
SOP.

joy of the wed - ding! Lay down Her love - ly wed - ding gown

3rd G.
CON.

Where the sil - ver shim-mer Makes the sat - in dim - mer! Un - furl The

3rd G.
CON.

broi - der - ies of pearl On the folds that shiv - er, Rip - pling like a riv - er!

L.H.

4th GROUP. SOPRANOS. (with Gloves).

And now each dain-ty glove For hands that ma-ny love—

Ad. *Ad.* *Ad.* * *Ad.* *

5th GROUP. (with Shoes).

And here's a lit-tle shoe, And here's its bro-ther too—

Ad. * *Ad.* * *Ad.* *

6th GROUP. (with Fan).

And now a fea-ther fan - To tease the hap-py man! Her

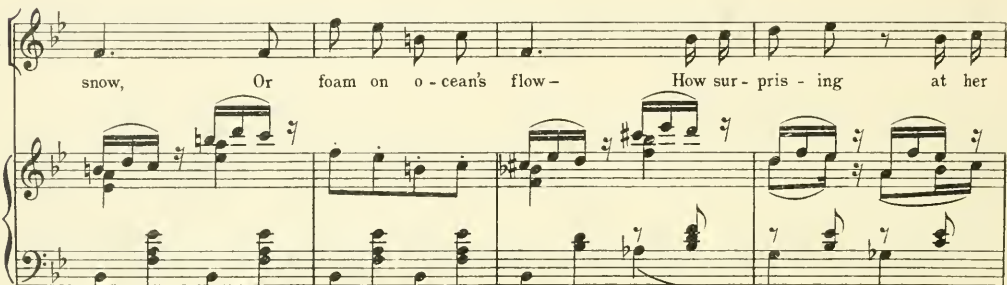
rit. *ALL.* *rit.* *ALL.*

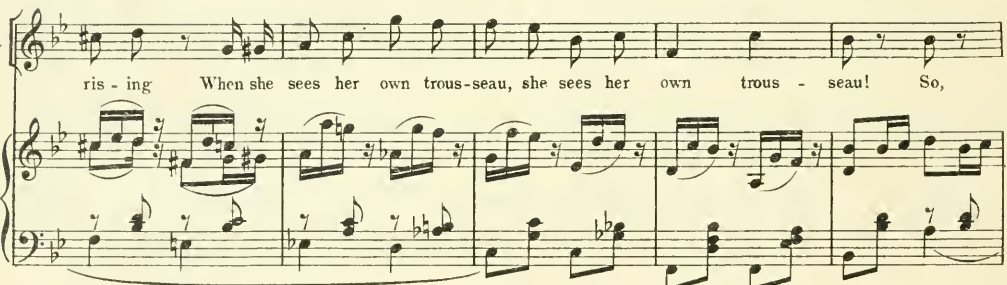
Ad. * *Ad.* * *Ad.*

Tempo I.

ALL. High-ness - 's trouts - seu, Her High-ness - 's trouts - seu! Let us

ALL.  lay it and dis-play it For her eyes be-fore we go! As white as driv-en

ALL.  snow, Or foam on o-cean's flow- How sur-pris-ing at her

ALL.  ris-ing When she sees her own trous-seau, she sees her own trous-seau! So,

ALL.  So, On tip-toe Let us go On tip-toe Let us go!

No. 4.

MARCH & SOLO- (Anglemere.)

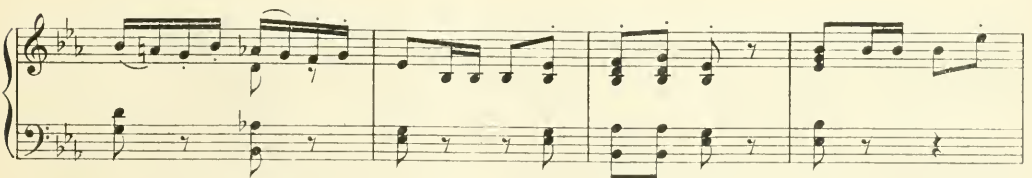
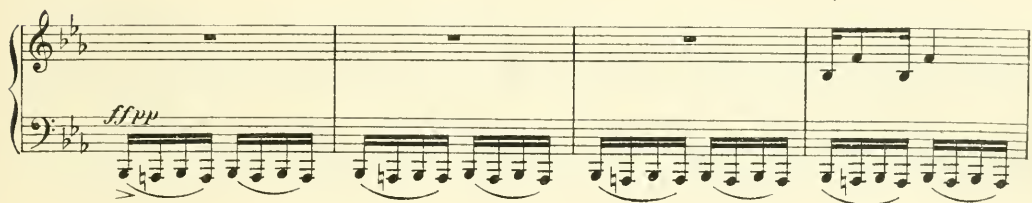
Words by
ADRIAN ROSS.

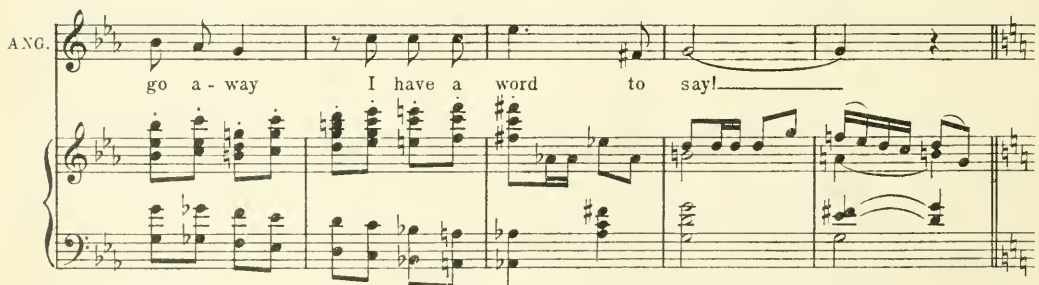
"TIS TO-DAY."

Music by
SIDNEY JONES.

Tempo di Marcia.

Piano.





ANG. Queen of my life, la - dy of my love, What can I

pp

ANG. say to you? How shall I pray to you? I look and look, to

ANG. where you shine a - bove, Far from my fire Of wild de -

ANG. - sire! Say not a word, ans - wer not a - gain -

ANG. Why should I cry to you? Noth - ing am I to you!

ANG. On - ly a man, lov - ing you in vain, I tell you so -

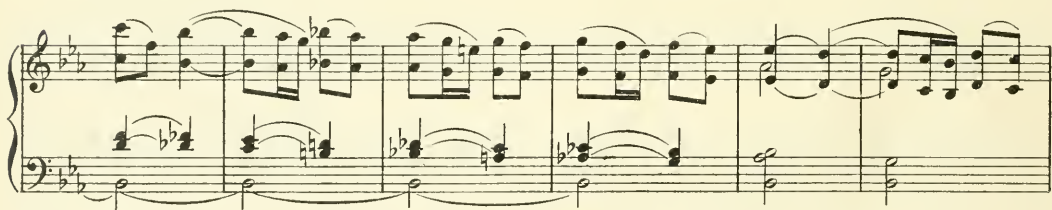
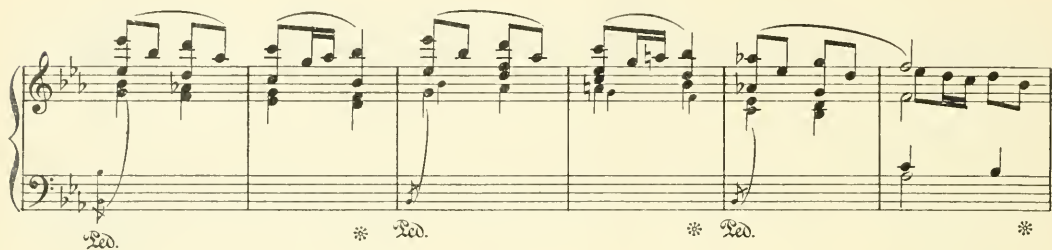
And then, I go!

Bells. *pp e cresc.*

cresc.

This page of musical notation is for a piano piece, consisting of six systems of staves. The key signature is two flats (B-flat and E-flat), and the time signature is not explicitly shown but appears to be 4/4. The notation includes various musical elements:

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features chords and eighth-note patterns, while the left hand plays a steady bass line with chords. Accents are present on several notes.
- System 2:** Continues the melodic and harmonic development with similar textures and articulation marks.
- System 3:** Shows a continuation of the piece with more complex chordal structures and melodic lines.
- System 4:** Features a more active right hand with sixteenth-note passages and a bass line with sustained chords.
- System 5:** Includes a section with dense, rapid sixteenth-note chords in the right hand, creating a more intense texture.
- System 6:** The final system on the page, showing a continuation of the complex textures with various chordal and melodic figures.



Segue N° 4.

N^o 5.

CHORUS.

"ASSEMBLE HERE TO GREET!"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.*Allegro maestoso.*

Piano.

Piano introduction for the chorus, marked *Allegro maestoso*. The music is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Vocal and piano accompaniment for the first line of the chorus. The vocal parts (Soprano, Tenor, and Bass) enter with the lyrics "As -". The piano accompaniment continues with the same melodic and harmonic patterns as the introduction. The vocal parts are marked with a forte (*f*) dynamic.

Chorus vocal and piano accompaniment for the second line. The vocal parts (Soprano, Tenor, and Bass) enter with the lyrics "-sem - ble here to greet The bride - groom and his suite, Per -". The piano accompaniment continues with the same melodic and harmonic patterns. The vocal parts are marked with a mezzo-forte (*mf*) dynamic.

CHORUS

-form - ing our most plea - sur - a - ble du - ty, And

-form - ing our most plea - sur - a - ble du - ty, And

-form - ing our most plea - sur - a - ble du - ty, And

CHORUS

in our ga - la dress Sur - round the fair Prin - cess With

in our ga - la dress Sur - round the fair Prin - cess With

in our ga - la dress Sur - round the fair Prin - cess With

CHORUS

all Va - lar - ia's chi - val - ry and beau - ty.

all Va - lar - ia's chi - val - ry and beau - ty.

all Va - lar - ia's chi - val - ry and beau - ty.

Jew - els and ai - grettes! Fans that fold and flash!

CHO. Stars and e - pau-lettes!

Stars and e - pau-lettes!

Sword and sa - bre - tache! Nev - er was there such a dis - play

CHO. Sword and sa - bre - tache! Nev - er was there such a dis - play

Sword and sa - bre - tache! Nev - er was there such a dis - play

(Though in a re - strict - ed a - re - a) As on this re -

CHO. (Though in a re - strict - ed a - re - a) As on this re -

(Though in a re - strict - ed a - re - a) As on this re -

CHO. *-cep - tion day Of Her High - ness of Va - la - ri -*

Tempo di Valse.

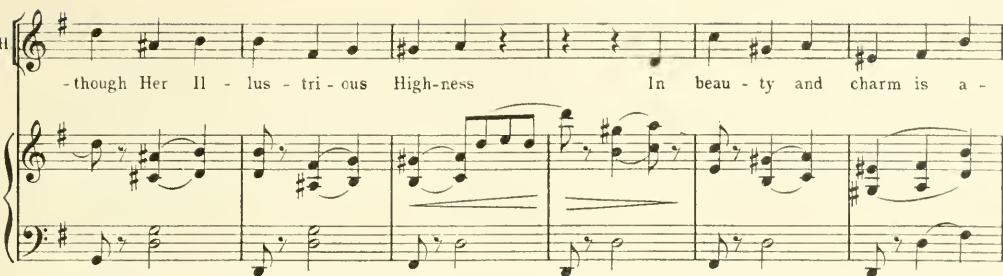
CHO. *- a.*

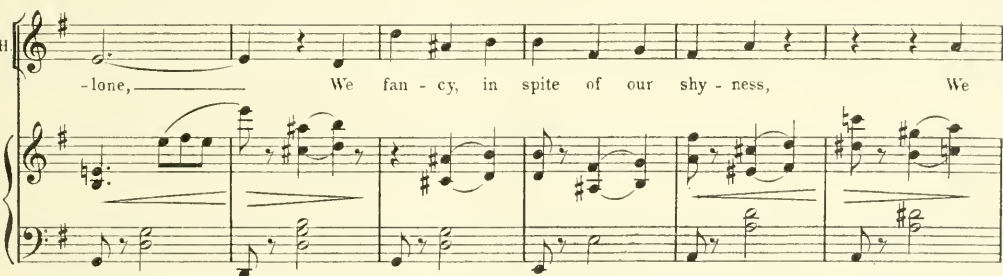
Tempo di Valse.

mf

MAIDS OF HONOUR.

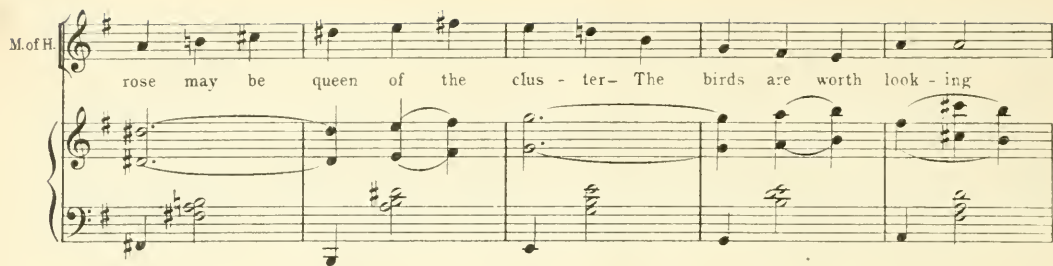
A1 -

M. of H.  - though Her Il - lus - tri - ous High-ness In beau - ty and charm is a -

M. of H.  - lone, We fan - cy, in spite of our shy - ness, We

M. of H.  add to the blaze of her throne! The moon in the pride of her

M. of H.  lus - tre. Is cir - cled by stars in the blue— One

M.of H.  rose may be queen of the clus - ter- The birds are worth look - ing

M.of H.  at too! Queen is the Moon, Reign-ing a - far,
 SOPRANO. *p*
 TENOR. *p*
 BASS. *p*
 Queen is the Moon, Reign-ing a -
 Queen is the Moon, Reign-ing a -
 Queen is the Moon, Reign-ing a -

M.of H.  But you can soon Find out your Star! Queen is the
 -far, But we can soon Find out a Star!
 CHO  -far, But we can soon Find out a Star!
 -far, But we can soon Find out a Star!

MofH. *Rose, Roy - al of blood; What if you chose Mere - ly a*

Queen is the Rose, Roy - al of blood; What if we chose

CH. *Queen is the Rose, Roy - al of blood; What if we chose*

Queen is the Rose, Roy - al of blood; What if we chose

cres - - - - - cff - - - - - do >

MofH. *bud? Stars, as you know, An - swer a wink; Rose - buds can*

Mere - ly a bud? Stars, as we know, An - swer a wink;

CH. *Mere - ly a bud? Stars, as we know, An - swer a wink;*

Mere - ly a bud? Stars, as we know, An - swer a wink;

f L.H. > p

M.of H.  grow Ten-der-ly pink— Tall Gren-a-dier, Dash-ing Hus-

 Rose-buds can grow Ten-der-ly pink— Dain-ty and dear

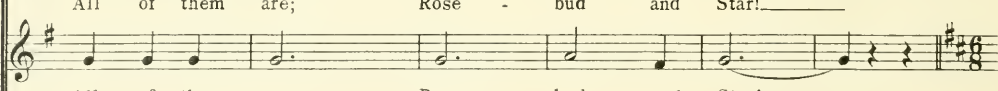
CHO.  Rose-buds can grow Ten-der-ly pink— Dain-ty and dear

 Rose-buds can grow Ten-der-ly pink— Dain-ty and dear



M.of H.  - sar, Look at us here, Rose-bud and Star!_____

 All of them are; Rose-bud and Star!_____

CHO.  All of them are; Rose-bud and Star!_____

 All of them are; Rose-bud and Star!_____

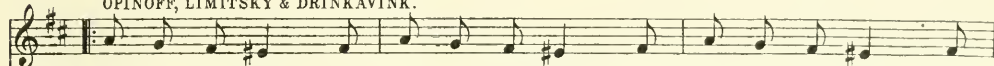


Allegro moderato.



Moderato.

OPINOFF, LIMITSKY & DRINKAVINK.



1. We are the Three who come to the fore, Re - mark - a - ble men, as
 2. We are so good, we could - n't be more, We're sound as the salt of



ALL. (LIM) (OPINOFF) (DRINK)

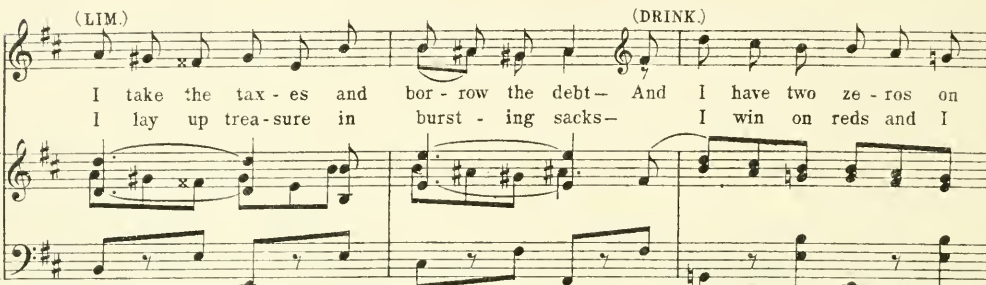
we know! The Pub - lic Trust - ee - The Chan - cel - lor - The Di -
 E - no! The Pub - lic Trust - ee - The Chan - cel - lor - The Di -

(OPINOFF)

DRI. 

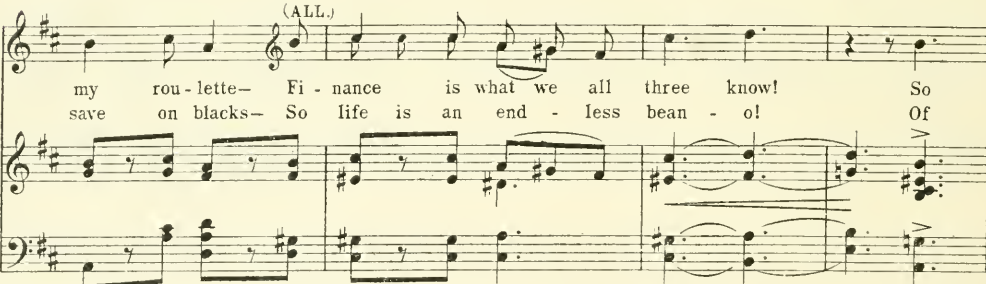
- rect - or of the Ca - si - no! I am the head of the Ca - bin - et -
- rect - or of the Ca - si - no! I light - ly le - vy the In - come Tax -

(LIM.) (DRINK.)



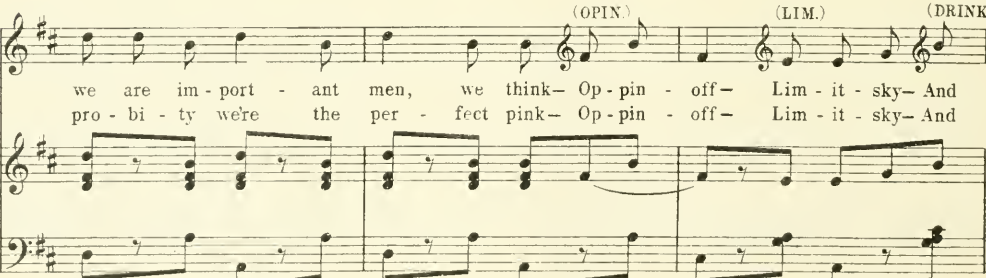
I take the tax - es and bor - row the debt - And I have two ze - ros on
I lay up trea - sure in burst - ing sacks - I win on reds and I

(ALL.)

DRI. 

my rou - lette - Fi - nance is what we all three know! So
save on blacks - So life is an end - less bean - o! Of

(OPIN.) (LIM.) (DRINK.)

ALL. 

we are im - port - ant men, we think - Op - pin - off - Lim - it - sky - And
pro - bi - ty we're the per - fect pink - Op - pin - off - Lim - it - sky - And

(ALL.)

DRI. Drin - ka - vink! Three names that ring with a gold - en chink, Op - pin -
 Drin - ka - vink! In hear - ty hom - age we hum - bly link Op - pin -

CHO. Three names that ring with a gold - en chink, Op - pin -
 In hear - ty hom - age we hum - bly link Op - pin -

Three names that ring with a gold - en chink, Op - pin -
 In hear - ty hom - age we hum - bly link Op - pin -

ALL. 1. *d.c. %* 2.

- off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!

CHO. - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!

- off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!

p *d.c. %*

Allegro marziale. SOLDIERS.

In a fes - tal march From the gate - way arch We con -

SOLDIERS - voyed the State gold coach - es! Now we wait in - tent For the

SOLDIERS word - pre - sent! When the no - ble Prince ap - proach - es! Though we

SOLDIERS must ad - mit We are few though fit, We man - œu - vre with a will, And our

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a treble clef and a key signature of one sharp. The piano part starts with a forte (f) dynamic. The second system is marked 'SOLDIERS' and continues the vocal line. The third system is also marked 'SOLDIERS' and continues the vocal line. The fourth system is marked 'SOLDIERS' and continues the vocal line. The piano part in the fourth system features a more complex rhythmic pattern with sixteenth notes. There are two 'cut' symbols (a circle with a cross) in the piano part of the first system, one at the beginning of the second measure and one at the beginning of the third measure.

N.B. A cut may be made from \oplus to \oplus .

SOLD: mar - tial squads Are a sight for gods Do - ing cer - e - mo - nial drill!

SOLDIERS.

In a fes - tal march From the gate - way arch We con - yeyed the Siate gold

SOLD: coach-es! Now we wait in - tent For the word - pre - sent! When the no - ble Prince ap - proach-es!

SOP. *f* Call, Call, Trum-pets down the hall! Who is this that comes—

(HO.) TEN. *f* Call, Call, Trum-pets down the hall! Who is this that comes—

BASS. *f* Call, Call, Trum-pets down the hall! Who is this that comes—

CHO. our way? Drums, Drums, Ec - ho as he comes

our way? Drums, Drums, Ec - ho as he comes

our way? Drums, Drums, Ec - ho as he comes

CHO. In his fes - ti - val ar - ray! Shout, shout,

In his fes - ti - val ar - ray! Shout, shout,

In his fes - ti - val ar - ray! Shout, shout,

CHO.

Hang our ban - ners out, Let us all be glad and gay!

Hang our ban - ners out, Let us all be glad and gay!

Hang our ban - ners out, Let us all be glad and gay!

CHO.

Let the mer - ry chimes a - bove Ring our loy - al -

Let the mer - ry chimes a - bove Ring our loy - al -

Let the mer - ry chimes a - bove Ring our loy - al -

CHO.

- ty and love, our loy - al - ty, For the

- ty and love, our loy - al - ty, For the

- ty and love, our loy - al - ty, For the

bride - groom comes to - day! Hur-rah! Hur-rah! Hur-rah!

CHO. bride - groom comes to - day! Hur-rah! Hur-rah! Hur-rah!

bride - groom comes to - day! Hur-rah! Hur-rah! Hur-rah!

Hur-rah! Hur-rah! Hur-rah! Let us all be glad and

CHO. Hur-rah! Hur-rah! Hur-rah! Let us all be glad and

Hur-rah! Hur-rah! Hur-rah! Let us all be glad and

gay, For the bride - groom comes to - day! *rit.*

CHO. gay, For the bride - groom comes to - day! *rit.*

gay, For the bride - groom comes to - day! *rit.*

N^o 6.

DUET.— (Diana and Denis.)

"ENGLAND"

Words by
ADRIAN ROSS.Music by
PAUL A. RUBENS.

Moderato.

Piano.

The piano introduction is in G major, 2/4 time, marked 'Moderato'. It consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (f) dynamic.

Brightly.

DIANA.

DENIS.

DI.

Come back a-gain to the isle of the sea, Come where a man and his

The first vocal entry features Diana and Denis singing in G major, 2/4 time, marked 'Brightly'. Diana's part is on a single staff, while Denis's part is on a single staff. The piano accompaniment is on two staves, marked with a piano (p) dynamic. The lyrics are 'Come back a-gain to the isle of the sea, Come where a man and his'.

DEN.

DIANA.

love can be free! There, where the spok - en Word is not brok - en,

The second vocal entry continues the duet in G major, 2/4 time. Diana's part is on a single staff, and Denis's part is on a single staff. The piano accompaniment is on two staves. The lyrics are 'love can be free! There, where the spok - en Word is not brok - en,'.

DI.

Firm through all for - tune, what - ev - er may be!

The third vocal entry continues the duet in G major, 2/4 time. Diana's part is on a single staff, and Denis's part is on a single staff. The piano accompaniment is on two staves. The lyrics are 'Firm through all for - tune, what - ev - er may be!'.

DENIS.

DEN. Un - der the grey skies or un - der the blue.

DIANA.

DEN. There is the home where a love can be true! We know no o - ther-

BOTH.

DI. Eng - land, our mo - ther - Take us a - gain, we are com - ing to you!

REFRAIN.
Slowly. (tenderly)

BOTH. Eng - land to dream of. Eng - land to sigh for, Eng - land to live for, to

BOTH. *rall.* do for, to die for! *a tempo* Best of all lands un - der hea - ven a - bove—

BOTH. Eng - land to love in, and Eng - land to love!

With feeling. *Brightly.*
DIANA. Fair are the lands that are

DENIS. near to the sun; Home is the fair - est, when all's said and done!

DIANA.

DI. Mea - dows we played in, Lanes that we strayed in, — One land can give them, and

DENIS.

DI. there is but one! Birds will be nest - ing on trees that we know,

DIANA.

DEN. Out on the hedge - rows the wild ro - ses blow — We'll mate and nest there,

BOTH.

DI. Work there and rest there, Love in the land where we loved years a - go!

REFRAIN.
Slowly. (tenderly)

BOTH.

Eng - land to dream of, Eng - land to sigh for, Eng - land to live for, to

BOTH.

rall. do for, to die for! *a tempo* Best of all lands un - der hea - ven a - bove -

BOTH.

rall. Eng - land to love in, and Eng - land to love! *a tempo*

BOTH.

Eng - land, Eng - land, Eng - land to love! *rit.* *a tempo*

* *ad.* * *ad.* * *ad.* *

No. 7.

TRIO.—(Oppinoff, Limitsky, Drinkavink)

"HANG TOGETHER!"

Words by
ADRIAN ROSS.Music by
PAUL A. RUBENS.

Voice. *♩ Moderato.*

Piano. *f*

1. (OPPIN) We are in for dir - ty wea - ther, And the
2. (OPPIN) So with el - o - quence pre - vail - ing I will

fz *p*

glass is fall - ing low— (LIM) Not a doubt of it— (DRIN) Not a
mag - ni - fy and praise Your ca - pa - ci - ty— High ca -

doubt of it! (LIM) So we have to stand to - ge - ther, And to
- pa - ci - ty! (LIM & DRIN) We will say your on - ly fail - ing Is a

stick it all we know!-(OFFIN) Till we're out of it- (DRIN) Fair - ly
mar - bid kind of craze For ve - ra - ci - ty- Yes, ve -

out of it! (OFFIN) We may have to leave our of - fi - ces and
- ra - ci - ty! (OFFIN) But I'll try to stretch a point for you, and

o - ther lit - tle gains, For a pri - son in Kam-tchat - ka where it
stretch it pret - ty far- (LIM) I will say you're all you ought to be and

near - ly al - ways rains! (LIM) And the cli - mate is - n't plea - sant when they
no - thing that you are! (DRIN) And I'll swear to all your state - ments till my

send you there in chains, For a bout of it- (DRINK) And the
face is rouge et noir With men - da - ci - ty! (OPPIN & LIM) With men -

(All shudder) REFRAIN.
knout of it! (ALL) So we've
- da - ci - ty! (ALL) For we've

all got to hang to - ge - ther, Hang to - ge - ther, hang to - ge - ther!
all got to hang to - ge - ther, Hang to - ge - ther, hang to - ge - ther!

(OPPIN) If we're not to la - bour in a mer - ry min - ing gang to - ge - ther!
 (OPPIN) Or we'll face a row of men with ri - fles that will gang to - ge - ther!

(LIM) Shuf - fling round in ir - ons that con - tin - u - al - ly clang!-(OPPIN) If we
 (LIM) Or per - haps a learn - ed judge will give us a har - angue!-(OPPIN) If we

don't hang to - ge - ther!-(LIM) But we must hang to - ge - ther!-(DRIN) If we
 don't hang to - ge - ther!-(LIM) Then we must hang to - ge - ther!-(DRIN) If we

do hang to - ge - ther- (ALL) We shall hang!
 do hang to - ge - ther- (ALL) We shall hang!

f *L.H.* *ff* *D.C. 8*

No. 8.

SONG.— (Anglemere)

"TRUANT LOVE."

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.

Moderato.

Anglemere

Piano.

The first system of the musical score. It features a vocal line for 'Anglemere' and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Moderato.' The piano part begins with a piano (p) dynamic. The vocal line consists of four measures of whole rests.

AN

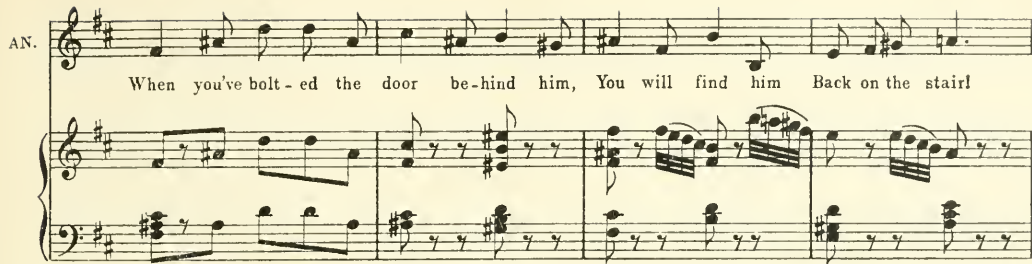
1. Cu - pid's ter - ri - bly

The second system of the musical score. It features a vocal line for 'AN' and a piano accompaniment. The vocal line has four measures, with the lyrics '1. Cu - pid's ter - ri - bly' under the last two. The piano accompaniment continues with a similar rhythmic pattern.

AN.

in - ter - fer - ing, Pry - ing, peer - ing Ev - e - ry-where!

The third system of the musical score. It features a vocal line for 'AN.' and a piano accompaniment. The vocal line has four measures with the lyrics 'in - ter - fer - ing, Pry - ing, peer - ing Ev - e - ry-where!'. The piano accompaniment continues with a similar rhythmic pattern.

AN. 

When you've bolt - ed the door be - hind him, You will find him Back on the stair!

AN. 

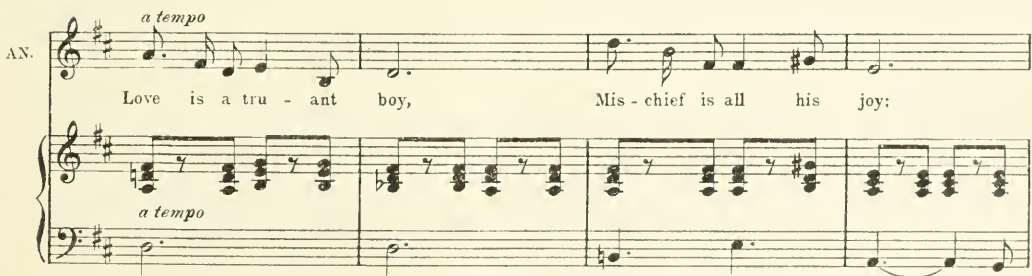
He will make his way To a fair prin - cess, And

mf accel. *a tempo*

AN. 

what he'll say, You ne-ver will guess! You ne-ver will guess!

dim. *poco rit.*

AN. 

Love is a tru - ant boy, Mis - chief is all his joy:

a tempo

AN. He will be stray - ing Off on the wing, Go - ing a - May - ing

AN. *rit.* Out in the Spring! *a tempo* Laugh-ing at law and rule,

AN. Ma - king the wise a fool, Teas - ing and trick - sy,

AN. Pert as a pix - ie, Love's _____ run a - way from school! _____

AN.

AN.

2. When you've or-dered the cake and car-riage,

AN.

Made a mar-riage Pro-per and prim, Cu-pid comes when you don't ex-pect it,

AN.

And he's wreck'd it Just for a whim. Tho'the

mf accel. *a tempo*

AN. bells ring on For the hap - py day, The bride is gone For

AN. ev - er a - way, _____ For ev - er a - way.

AN. *a tempo* Love is a tru - ant boy, Mis - chief is all his

AN. joy; He will be stray - ing Off on the wing,

AN. *rit.* *a tempo*

Go - ing a - May - ing Out in the Spring! Down by the way - side

cresc. *rit.* *a tempo*

AN. pool, Ga - ther-ing blue - bells cool-

AN. Lost in the sha - dy Wood with his la - dy, Love's _____

AN. *a tempo*

— run a - way from school! _____

a tempo *L.H.* *8va...*

No 9.

CHORUS OF PEASANTS & DANCE.


"LITTLE MOTHER"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.*Andante con moto.*

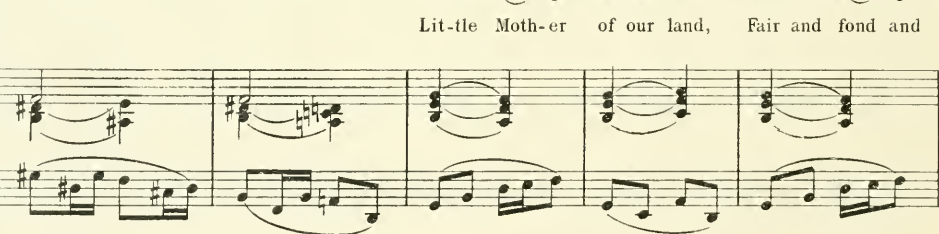
Peasants: 

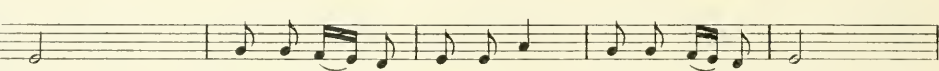
Piano: 

In Unison.


CHO. 

Lit-tle Moth-er of our land, Fair and fond and



CHO. 

dear, May we live be - neath your hand Man-y a hap-py year!



N.B. This number may commence at the Common time section on page 56.

SOPRANO I & II.
Lit - tle gifts_ we bring to you, Poor is all_ we

TENOR.
Lit - tle gifts_ we bring to you, Poor is all_ we

BASS.
Lit - tle gifts_ we bring to you, Poor is all_ we

CHO.
have and do, But our hearts are great_ and true_

have and do, But our hearts are great and true—

have and do, But our hearts are great and true—

CHO.
We_ have brought them here!

We have_ brought them here!—

We have brought them here!—

Meno mosso.

CHO. Lit - tle

Meno mosso.

15

CHO. Moth - er, With your crown of flow'rs, When a hun-dred years are done, May you

Moth - er, With your crown of flow'rs, When a hun-dred years are done, May you

Moth - er, With your crown of flow'rs, When a hun-dred years are done, May you

CHO. still be ours! To no

still be ours! To no

still be ours! To no

15

CHORUS

oth - er Would we ev - er bow; Stay with us as you are now, Lit - tle

oth - er Would we ev - er bow; Stay with us as you are now, Lit - tle

oth - er Would we ev - er bow; Stay with us as you are now, Lit - tle

CHORUS

Moth - er!

Moth - er!

Moth - er!

pp

Red. * *Red.* * *Red.* *

CHORUS

rall. e dim.

Red. * *Red.* * *Red.*

DANCE.

Tempo di Mazurka.

The musical score is written for piano and consists of five systems. Each system has a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff* and *Red.*. Asterisks (*) are placed between measures in several systems, likely indicating repeat signs. The first system begins with a *ff* marking in the bass staff. The second system has *Red.* markings in the bass staff. The third system has *Red.* markings in the bass staff. The fourth system has *Red.* markings in the bass staff. The fifth system has *Red.* markings in the bass staff. The score concludes with a double bar line in the final measure of the fifth system.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system begins with a piano (*p*) dynamic and a crescendo (*cresc.*). The melody in the treble staff features a series of eighth notes and a half note. The bass staff provides harmonic support with chords and single notes. The system concludes with a forte (*f*) dynamic and the instruction *poco più mosso*.

Second system of musical notation. Treble and bass staves. The melody continues in the treble staff. The bass staff features a series of chords. The system concludes with the instruction *rit. e dim.* (ritardando and decrescendo).

Third system of musical notation. Treble and bass staves. The system begins with the instruction *con espress.* (con espressione). The melody in the treble staff includes a half note and a quarter note. The bass staff features a series of chords. The system concludes with a mezzo-forte (*mf*) dynamic and the instruction *a tempo cresc.* (a tempo and crescendo).

Fourth system of musical notation. Treble and bass staves. The system begins with a forte (*f*) dynamic and the instruction *poco più mosso*. The melody in the treble staff features a series of eighth notes and a half note. The bass staff provides harmonic support with chords and single notes.

Fifth system of musical notation. Treble and bass staves. The system begins with the instruction *più accel.* (più accelerando). The melody in the treble staff features a series of eighth notes and a half note. The bass staff provides harmonic support with chords and single notes.

Sixth system of musical notation. Treble and bass staves. The system begins with a series of chords in the treble staff. The bass staff features a series of chords. The system concludes with a *rall.* (rallentando) instruction and a series of chords.

This page contains six systems of musical notation, each consisting of a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Starts with a forte (*ff*) dynamic. The bass staff features a series of chords marked with *Red.* and asterisks (*). The treble staff has a triplet of eighth notes.
- System 2:** Continues the chordal texture in the bass staff. The treble staff has a melodic line with a triplet of eighth notes.
- System 3:** The bass staff has a melodic line with a triplet of eighth notes. The treble staff has a melodic line with a triplet of eighth notes.
- System 4:** The bass staff has a melodic line with a triplet of eighth notes. The treble staff has a melodic line with a triplet of eighth notes.
- System 5:** The bass staff has a melodic line with a triplet of eighth notes. The treble staff has a melodic line with a triplet of eighth notes.
- System 6:** The bass staff has a melodic line with a triplet of eighth notes. The treble staff has a melodic line with a triplet of eighth notes.

Dynamic markings include *ff* at the beginning of the first system and *accel.* (accelerando) in the fifth system. The piece concludes with a final chord in the bass staff marked *fff* (fortississimo).

Nº 10.

SONG.—(Mary.)

“AS POOR AS THAT.”

Words and Music by

PAUL A. RUBENS.

Mary. *Slowly.*

Piano. *mf*

MARY. *p*

1. When you've al - ways had lots of mon - ey, It must be fun
 2. As you or - der mar - vel - lous dress - es From day to day,

MARY.

Just for once to live as the poor do, To see how it's done!
 It must be de - light - ful to won - der If you can — pay!

MARY.

rall.

Love in a cot-tage- bread and cheese— Ah! give me these.
 Oh, what a joy to be in debt— And quite for- get!

rall. *a tempo*

MARY.

Very slowly- with expression

It must be won-der-ful Not to have a pen-ny in the whole wide
 It must be won-der-ful Not to have a coun-try house in which to

MARY.

world! It must be won-der-ful When you can't af-ford to have your
 stay; It must be won-der-ful Not to have a car, but take a

MARY.

hair waved and curled! It must be won-der-ful
 tax-i all day!- It must be won-der-ful

MARY.

Hav - ing to live in a third floor flat! It must be
On - ly to have one ex - pen - sive hat! It must be

MARY.

won - der - ful To be as poor as that!
won - der - ful To be so poor as that!

L.H. *rall.* *D.C.*

MARY.

mf

MARY.

Stoutly

3. What a joke to have to go shop - ping With just a pound!

p

MARY.

Oh! what fun to lunch in a grill-room Low down un-der ground;

MARY.

Then have to walk home-half a mile- And try to smile!

MARY.

Very slowly - with expression

It must be won-der-ful Not to have as-pa-ra-gus the

MARY.

whole year through, It must be won-der-ful

MARY.

When a new po - ta - to is - n't real - ly quite

MARY.

new: It must be won - der - ful No ca - vi - ar for your

MARY.

Per - sian Cat! It must be won - der - ful To be as

L.H. *rall.*

MARY.

poor as that!

Nº 11.

SONG.— (Anglemere.)

"YOURS TO THE END!"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES

Anglemere. *Andante.*

Piano. *p*

Con Fx.

ANG

1. No - thing I ask you now to give, Nev - er a smile or sigh -

ANG

On - ly a deed to do while I live, On - ly a death to die! To

Più mosso.

ANG.

see you, to hear you, To serve you, be near you, Un -

ANG.

- swerv - ing In serv - ing, Though love may pass me by!

f rit.

REFRAIN.

ANG.

Yours to the end, Lov - er or friend, Just as it pleas - es you;

p

R.H. L.H.

ANG.

Wait - ing your call, Read - y for all That you may bid me do!

ANG

Your lov-er if you take me, ——— Your friend if you for-sake me, ———

ANG

What - ev - er you will make me, Yours to the end am

ANG

I.

ANG

2. More than you give I will not pray, Dream - ing my dream a - lone,

ANG. *How you might choose to give me one day All for my ve - ry own! To*

Più mosso.
ANG. *crown me with splen - dour Of lov - ing sur - ren - der, Your*

ANG. *ser - vant, Still fer - vent, Be - side you on the throne!*

REFRAIN.
ANG. *Yours to the end, Lov - er or friend, just as it pleas - es you;*

ANG. Wait - ing your call, Read - y for all That you may bid me

ANG. do! Your lov - er if you take me, —

ANG. — Your friend if you for - sake me; — What -

ANG. - ev - er you will make me, Yours to the end am I. —

Largo.

Red.

N^o 12.

FINALE ACT I:- (Mary and Anglemere.)

"FREE"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.MELOS.
♩ Allegretto.

Piano.

MELOS.
♩ Allegretto.

Piano.

pp

L.H.



First system of the musical score. The vocal line consists of four measures of whole rests. The piano accompaniment features a steady eighth-note pattern in the left hand and a melodic line in the right hand.

Second system of the musical score. The vocal line begins with a whole rest, followed by the lyrics "Come a - way, And". The piano accompaniment includes a *rall.* (rallentando) marking and a *a tempo* marking.

Third system of the musical score. The vocal line includes the lyrics "leave them all be - hind you. How are they To fol - low or to". The piano accompaniment continues with the eighth-note pattern in the left hand and a melodic line in the right hand.

Fourth system of the musical score. The vocal line includes the lyrics "find you? Can I shun my fate by fly - ing?". The piano accompaniment continues with the eighth-note pattern in the left hand and a melodic line in the right hand.

MARY. ANGLEMERE.

Is there an - y good in try - ing? Now or

AN.

nev - er, The die is cast; One en - deav-our, The

AN.

first and last; Till none dis - cov-ers Where you can

L.H.

AN.

be— In the land of lov - ers, Where life is free!

MARY.

MARY.

Now or nev - er, I break my chain!

MARY.

One en - deav - our — I'm free a - gain!

ANGLEMERE.

ANG.

Hes - i - ta - ting Is all in vain!

poco rit.

ANG.

Why are we wait - ing?

MARY.

Then good -

*rit.**pp*

a tempo di Valse lente.

MARY.

- bye _____ To my throne, _____ Ere I fly _____ All a -

MARY.

- lone! _____ For the crown, _____ And its splen - dour, _____ I sur -

MARY.

- ren - der = Lay it down! _____ Ah!

ANG.

Say good - bye _____ To them

MARY.

For the Queen they crowned, _____

ANG.

all; _____ Let them lie _____ Where they fall! _____ Say good -

MARY. And the grief she bore, — Will be found — Nev - er

ANG. - bye — To your sor - row; — It's a new world — On the

MARY. more! — Then good - bye, — With a sigh, — To the

ANG. mor - row! — Now or nev - er, The die is cast;

MARY. Queen — I have been! — I'll for - get — Et - i -

ANG. One en - deav - our, The first, the last; Till none dis - cov - ers Where

MARY. - quette, — And I'll be — Ev - er free! —

ANG. You may be — In the land of lov - ers. Where love is free!

CHORUS in Unison (*behind the scenes*).

CHO. *Andante.*

Lit - tle Mo - ther, With your crown of flow'rs When a hun-dred years are done, May you

p

*Red. **

CHO. *f*

still be ours! To no oth-er Would we

10

** Red.*

CHO. *(Dialogue.)*

ev-er bow. Stay with us as you are now; Lit-tle Mo-ther! *Maestoso.*

ff

Presto. (Curtain.)

accel.

Act II.

OPENING CHORUS.

Nº 13.

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Moderato.

Piano.

 CH(O)

SOP. I & II.

TEN.

BASS.

(Curtain.)

L.H.

It is

It is

It is

jol - ly when you're danc - ing At a ball, Where the
 jol - ly when you're danc - ing At a ball, Where the
 jol - ly when you're danc - ing At a ball, Where the

marcato

wo - men's eyes are glanc - ing Down the hall! But we're
 wo - men's eyes are glanc - ing Down the hall! But we're
 wo - men's eyes are glanc - ing Down the hall! But we're

real - ly not ro - manc - ing When we ven - ture on ad - vanc - ing That the
 real - ly not ro - manc - ing When we ven - ture on ad - vanc - ing That the
 real - ly not ro - manc - ing When we ven - ture on ad - vanc - ing That the

CHO. sup - per is en - tranc - ing, Best of all! For the

sup - per is en - tranc - ing, Best of all! For the

sup - per is en - tranc - ing, Best of all! For the

CHO. wild ex - hil - ar - a - tion Need - n't stop, And the

wild ex - hil - ar - a - tion Need - n't stop, And the

wild ex - hil - ar - a - tion Need - n't stop, And the

CHO. course of a flirt - a - tion Does - n't drop. For the

course of a flirt - a - tion Does - n't drop. For the

course of a flirt - a - tion Does - n't drop. For the

CHO.

rea - dy wait - er ho - vers With the gol - den wine that co - vers The im -

rea - dy wait - er ho - vers With the gol - den wine that co - vers The im -

rea - dy wait - er ho - vers With the gol - den wine that co - vers The in -

CHO.

pru - denc - es of lov - ers With its pop! The im -

pru - denc - es of lov - ers With its pop! The im -

pru - denc - es of lov - ers With its pop! The im -

CHO.

- pru - denc - es of lov - ers With its pop!

- pru - denc - es of lov - ers With its pop!

- pru - denc - es of lov - ers With its pop!



OPERA DANCERS.

We are All star Dan - cers from the op - er - at - - ic

p

CHORUS.

OPERA DANCERS.

O. D. bal - let! Bal - let! We've been Just seen Dress'd a tri - fle

CHORUS.

OPERA DANCERS.

O. D. im - ma - te - - ri - al - ly - - Al - ly. Now we're

CHORUS.

O. D. Come here Look - ing mod - ern, ra - ther un - ro - man - tic! - Man - tic!

OPERA DANCERS.

O. D.

We'll do For you Some-thing that is tru - ly Trans - at -

CHORUS.

OPERA DANCERS.

O. D.

- lan - tic! - An - tic! Name your fan - cy out of all the lot,

O. D.

Fox-Trot, Tur - key, an - y kind of Trot! Chick - en, Ter - ra-pin, or

O. D.

an - y sort of Crawl- Yan - kee han - key-pan - key- We can do them all!

ff

That's no mat - - ter, give us all the lot,

CHO. That's no mat - - ter, give us all the lot,

That's no mat - - ter, give us all the lot,

ff

Fox - Trot, Tur - key, an - y kind of Trot!

CHO. Fox - Trot, Tur - key, an - y kind of Trot!

Fox - Trot, Tur - key, an - y kind of Trot!

Chick - en, Ter - ra-pin, or an - y sort of Crawl-

CHO. Chick - en, Ter - ra-pin, or an - y sort of Crawl-

Chick - en, Ter - ra-pin, or an - y sort of Crawl-

ALL.

CHO. Yan - kee han - key - pan - key we ——— can do them all, Oh, we've

Yan - kee han - key - pan - key we ——— can do them all, Oh, we've

Yan - kee han - key - pan - key we ——— can do them all, Oh, we've

had e - nough of rag - ging, Turn it up, And re -

had e - nough of rag - ging, Turn it up, And re -

had e - nough of rag - ging, Turn it up, And re -

-cruit the faint and flag - ging With some cup! For a

-cruit the faint and flag - ging With some cup! For a

-cruit the faint and flag - ging With some cup! For a

-cruit the faint and flag - ging With some cup! For a

Trans - at - lan - tic Trot 'll make you dry e - nough to throt - tle, So we'll

CHO. Trans - at - lan - tic Trot 'll make you dry e - nough to throt - tle, So we'll

Trans - at - lan - tic Trot 'll make you dry e - nough to throt - tle, So we'll

have an - oth - er bot - tle As we sup, So we'll

CHO. have an - oth - er bot - tle As we sup, So we'll

have an - oth - er bot - tle As we sup, So we'll

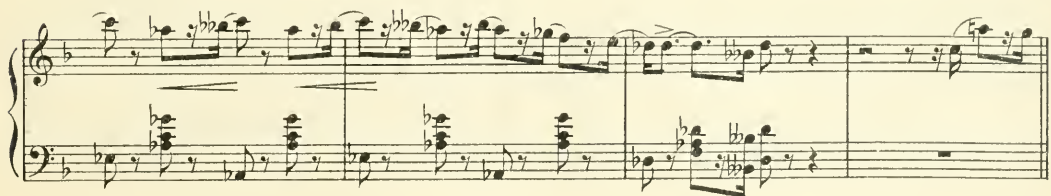
have an - oth - er bot - tle As we sup!

CHO. have an - oth - er bot - tle As we sup!

have an - oth - er bot - tle As we sup!

ff

FOX-TROT.





Nº 14.

SONG.— (Camille) and CHORUS.

"BOHEMIA."

Words by

ADRIAN ROSS & PAUL A. RUBENS.

Music by

PAUL A. RUBENS.

♩ Quickly.

Camille.

Piano.

CAM.

1. Come a - way to the land of joy, Ov - er so - ci - e - ty's
 2. Come a - way when the moon is up, Stars are all shak - ing with

CAM.

bor - der, Where ev - 'ry man is a naugh - ty boy, And
 laugh - ter! It's time for cou - ples to dance and sup, And

CAM. *f*

no - bo - dy's keep - ing or - der! Wine and wo - men, and
 ev - 'ry - thing else comes af - ter! Nev - er trou - ble your

rall. *f*

CAM. *pp*

laugh - ter and song, Love a lit - tle, and not too long -
 head to choose, Take the pret - ti - est, don't ask whose -

pp

CAM. *Quicker.* *rall.*

Time and mon - ey were made to scat - ter - What does an - y - thing
 Kiss and quar - rel and flirt and flat - ter - What does all of it

f *rall.*

CAM. *a tempo* *Slowly.* CHORUS.

mat - ter? _____ What does an - y - thing mat - ter? _____
 mat - ter? _____ What does all of it mat - ter? _____

a tempo *f*

REFRAIN.
Slowly.

93

CAMILLE 2nd time CHORUS.

Oh! for a night in Bo - hem - ia, Fro - lic and

CAM.

feast and fun; Hun - dreds of lit - tle ro -

CAM.

- man - ces Caught in the whirl of the dan -

CAM.

- ces No - bo - dy out in Bo - hem - ia!

CAM. Cares what is said or done! ——— Oh! for a

con *And.*

CAM. night in Bo - hem - ia - hem - ia - hem -

accel.

accel.

CAM. - ia! Oh! for a night in Bo - hem - ia!

rit.

rit. *ff*

And. *

CAM. Give me one! ——— one! ———

pp *rall.* *D. C.*

N^o. 15.

SONG.— (Ma Petite) and CHORUS.

"MARCHING WITH THE BAND."

Words and Music by

PAUL A. RUBENS.

Briskly.

Ma Petite.

Piano. *fff*

Ma P.

1. What is the mu-sic I hear in the street? What is the tune that they are

p

Ma P.

play - ing? It gets in my head and it gets in my feet,

p

Ma P.

What's more, it looks to me like stay - ing. Ev-'ry - one pours

Ma P.

Out at the doors, Here come the men in fours! —

rall.

REFRAIN.

March time. 2nd time Chorus.

Ma P.

When you're marching with the band, Oh, it's

2nd time ff

Ma P.

gor-geous and it's grand; For you feel a per - fect he - ro — When the

Ma P. girls all call out "Cheer - o!" — Don't be

Ma P. fright- en'd of the noise, We are jol - ly sol - dier boys! Come a -

Ma P. - long and walk be - side us, As we're march - ing with the band!

Ma P. band!

2. Briskly.

Ma P.

2. Nur - ses look out as their sweet-hearts go by, Each with his

Ma P.

ri - fle on his should - er; Chil - dren are cheer - ing, but

Ma P.

then want to cry— They can't be sol-diers till they're old - er.

Ma P.

Make haste and grow, Then, don't you know, Out with the drum you'll go! —

rall.

REFRAIN.

March time. 2nd time Chorus.

Ma P.

When you're march-ing with the band,

2nd time *ff*

Ma P.

Oh, it's gor-geous and it's grand, For you

Ma P.

feel a per - fect he - ro — When the

Ma P.

girls all call out "Cheer - o!"

Ma P.

Don't be fright- end of the noise,

Ma P.

We are jol - ly sol - dier boys! Come a -

Ma P.

- long and walk be - side us, As we're

Ma P.

march - ing with the band! band!

Nº 16.

CHORUS OF GENDARMES AND DANCE.

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Tempo di Marcia.

Piano.

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature is two flats (B-flat and E-flat). The time signature is 6/8. The tempo is marked 'Tempo di Marcia' and the dynamics are 'Piano' (pp) and 'piano' (p). The music features a mix of eighth and sixteenth notes, with some measures containing triplets or chords. The first system is marked 'pp' and the second system is marked 'p'.

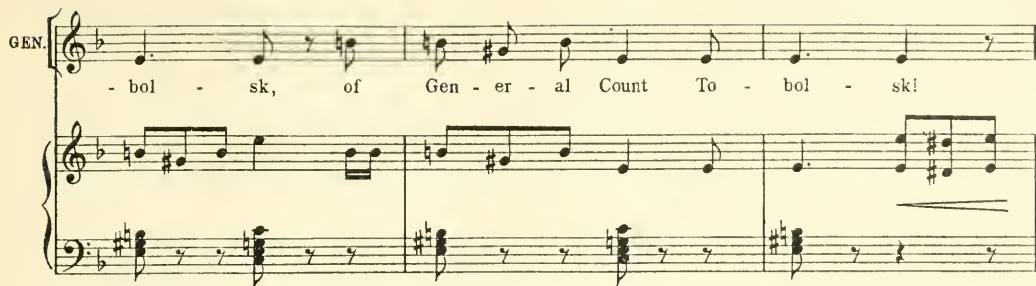
CHORUS OF GENDARMES.

We've come here by the or - ders of Gen - er - al Count To -

GEN. - bol - sk, Chief of sol - diers and war - ders, as clev - er as Os - wald

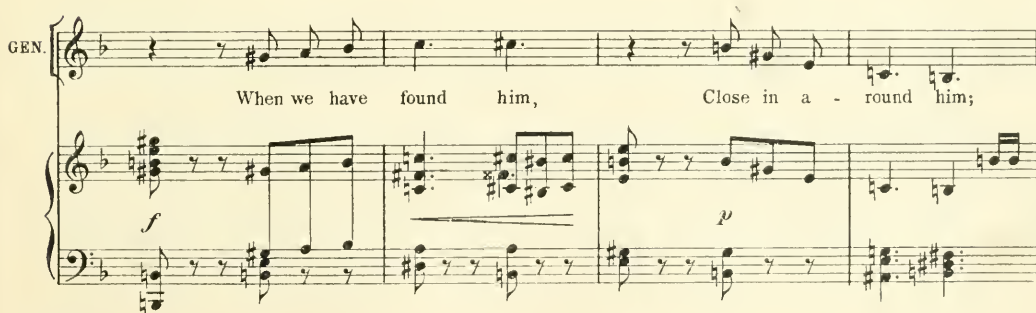
GEN. Stoll - sk! Some - one has ta - ken the place of him, We've got to

GEN. fol - low the trace of him - Such are the ab - so - lute or - ders of Gen - er - al Count To -

GEN.  - bol - sk, of Gen - er - al Count To - bol - ski!

GEN.  So let us put marks Here on his foot - marks!

GEN.  Look out for some print Show-ing the thumb - print!

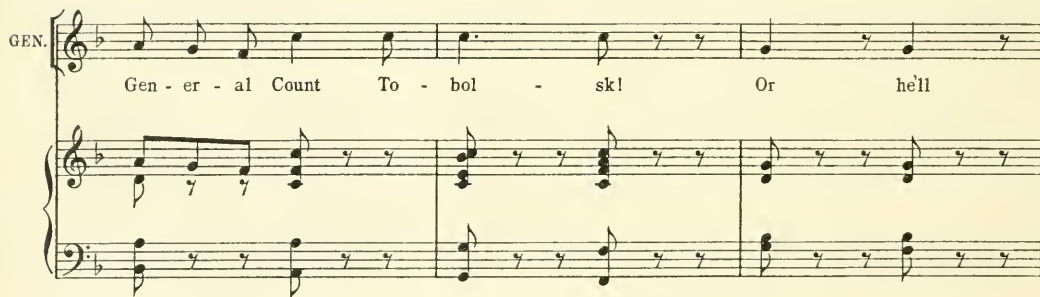
GEN.  When we have found him, Close in a - round him;

GEN. 

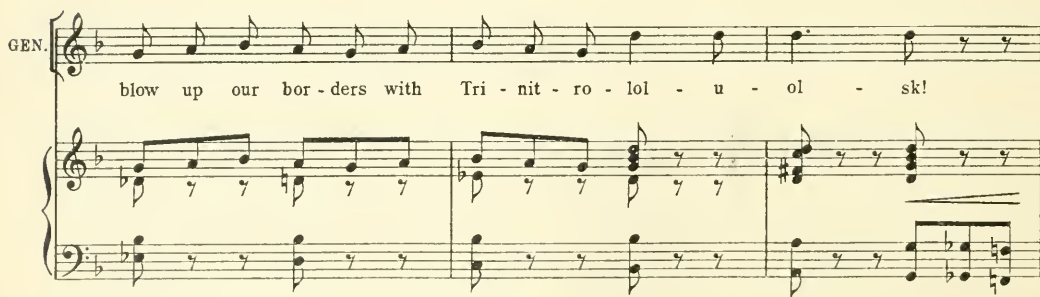
Then, if he hits you, Give him ju - jit - su, Give him ju - jit -

GEN. 

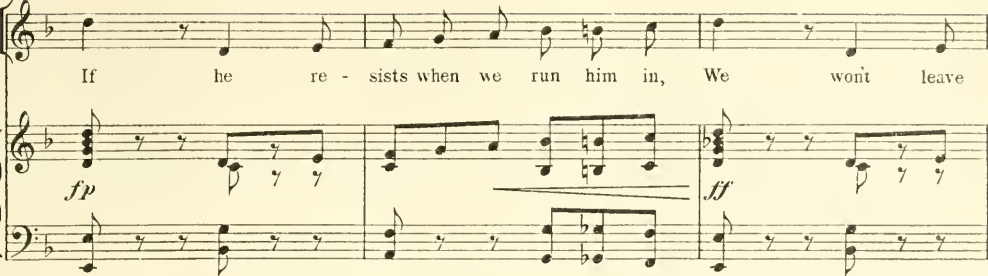
- su! We'll stop him by the or - ders of

GEN. 

Gen - er - al Count To - bol - sk! Or he'll

GEN. 


blow up our bor - ders with Tri - nit - ro - lol - u - ol - sk!

GEN. 

If he re - sists when we run him in, We wont leave

GEN. 

off till we've done him in - Such are the lit - er - al or - ders of

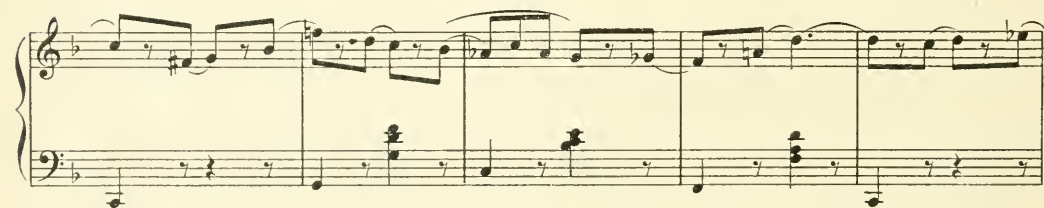
GEN. 

Gen - er - al Count To - bol - sk, of Gen - er - al Count To -

GEN. 

- bol - sk!

DANCE.





This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both in a key signature of one flat (B-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff starting on a high note and a bass staff with a *p* (piano) marking. The second system continues the melody in the treble staff. The third system features a more complex treble staff with many beamed notes and a bass staff with sustained chords. The fourth system shows a treble staff with a melodic line and a bass staff with chords. The fifth system continues the piece with similar notation. The sixth system concludes the page with a treble staff featuring a *f* (forte) marking and a bass staff with sustained chords.

Nº 17.

SONG.— (Mary).

“I DREAM, I DREAM OF YOU.”

Words by

ADRIAN ROSS and PAUL A. RUBENS.

Music by

PAUL A. RUBENS.

♩ Allegro.

Mary.

Piano.

Con Ped.

Tempo di Valse.

MARY.

1. Shall I ev - er dis - cov -
 2. Is he roy - al or low -

MARY.

- er One I nev - er have known? _____
 - ly, Is he wealth - y or poor? _____

MARY.

Shall I meet with the lov - er That I want for my
I be - long to him whol - ly, That is all that is

MARY.

own? Life with - out him is lone - ly,
sure! All my life I am giv - ing,

cresc.

Red. * *Red.* * *Red.* *

MARY.

Just a sha - dow - land on - ly, Un - til the night or
His so long as I'm liv - ing, I shall look in his

Red. *

MARY.

day When he comes to say:
eyes While my whole heart cries: "I

REFRAIN.

Very slowly.

MARY.

on - ly, on - ly know I

p-pp

MARY.

love you, love you so! My

MARY.

life is yours, and can - not be free.

L.H.

MARY.

Will you not be On - ly for me? For -

MARY.

- sake me if you will, I

MARY.

love you, love you still; And

MARY.

all the time, what - ev - er I do, I

MARY.

rit. dream, I dream of you!"

rit. *rit.* *D.C.*

Nº 18.

DUET.—(Mary and Camille.)

"QUEEN OF JOY."

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Tempo di Valse.

Piano.

Red. #

The piano introduction is in 3/4 time, marked 'Tempo di Valse'. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 3/4 time signature. The music is written in a waltz style with a steady eighth-note accompaniment in the bass and a more melodic line in the treble. There are dynamic markings like 'f' and 'p' and various articulations like accents and slurs.

CAMILLE.

CAM.

Oh, I know why you're here, You de-mure lit-tle dear,

The first vocal entry for Camille is on a single staff. The lyrics are 'Oh, I know why you're here, You de-mure lit-tle dear,'. The music is in 3/4 time with a key signature of one flat. The piano accompaniment continues below the vocal line, with a dynamic marking of 'p'.

CAM.

As in-no-cent as may be, Art-less ba-by!

The second vocal entry for Camille is on a single staff. The lyrics are 'As in-no-cent as may be, Art-less ba-by!'. The music is in 3/4 time with a key signature of one flat. The piano accompaniment continues below the vocal line.

CAM.

It's a play that you act For the man you at-tract;

The third vocal entry for Camille is on a single staff. The lyrics are 'It's a play that you act For the man you at-tract;'. The music is in 3/4 time with a key signature of one flat. The piano accompaniment continues below the vocal line.

MARY.

rit.

CAM. And that is how you stole him from me— Oh, I can see! A mis -

MARY. - take you are mak - ing, I know it

a tempo

MARY. is not true, When you say I was

MARY. tak - ing One who be - long'd to you!

More
Piu mosso.

More
CAMILLE.

MARY.

I don't know what you mean.

You have come in be - tween.

CAM.

But you'd best let him go!

By what right, may I know?

Presto

MARY.

CAMILLE.
*rit.**a tempo*

I am the Queen of Love and

*fp**rit.**p*
a tempo

CAM.

Joy ———— Ov - er man and boy! Mine when I choose them,

CAM. *rall*
Tease or a - muse them, Break them or lose them, Like a toy!

colla voce cresc

CAM. *p a tempo* *p*
I am Queen on a throne That is
MARY. Yet there may be one man a - lone That you

rit. a tempo

CAM. all my own! Men I have known Come when I call -
MARY. have not known, And you may own. Though you may call,

*Red. **

CAM. For they fol - low me, one and all!
MARY. He will come to you not at all!

*Red. ff ** *Red. ff ** *Red. **

MARY.

Do you dream that I tried To en-tice him a - side,

MARY.

For fear you should re - cov - er Your lost lov - er?

MARY.

You can charm all the men - Do your best with him then:

MARY.

And ev-en if I care for the man, Win- if you can! If he

CAMILLE.
rit.

CAM. *a tempo*

loves me _____ I'll let him! _____ Is _____ he worth

a tempo

CAM.

sigh - ing for? _____ For sup - pose you don't

CAM.

get him, _____ You can have plen - ty more!

MARY. *Più mosso.* CAMILLE. MARY.

There is no one like him! That's a cu - ri - ous whim! For I love him, you

ff

MARY. CAMILLE. Presto.

see— You can keep him, for me!

CAM. rit. a tempo

I am the Queen of Love and Joy—

fp *rit.* *a tempo*

CAM.

O - ver man and boy! Mine when I choose them, Tease or a -

CAM. rall.

- muse them, Break them or lose them, Like a toy!

rall. *crese.*

rit. *a tempo*

CAM. *rit.* *a tempo*

MARY. *rit.* *a tempo*

I am Queen on a throne That is

He is the one I want a - lone For my

rit. *a tempo*

p

CAM. all my own! Men I have known Come when I

MARY. ve - ry own! Hopes I have known, Dreams I re -

L.H.

Red. *

CAM. call— What is one of them all?

MARY. - call, He has giv - en me all!

Red. * *con Red.*

CAM. You love him so? Take him and go!

MARY. I love him so, More than I know!

L.H.

Red. *

CAM. He will leave you Or de-ceive you! What care I? Good - bye!

MARY. Can he leave me Or de-ceive me? I will try - Good - bye!

L.H.

Presto.

CAM.

MARY.

8

No 19.

DUET.—(Ma Petite and Walter.)

"MI PETER PIPER?"

Words by
ADRIAN ROSS & PAUL A. RUBENS.

Music by
PAUL A. RUBENS.

Moderato.

Piano.

WALTER.

1. Mis - ter Pe - ter Pi - per Was a pock - et snip - er -
2. Mis - ter Pe - ter Pi - per Wrig - gled like a vi - per!

MA PETITE.

Quick of hand and brain too, Up - on the watch and chain too!
But for quite a quar - ter He wore his hair much short - er!

WALTER.

No sweet - - er Man than Pe - ter But the po -
Vine Street - - ers, Friends of Pe - ter's. They mark'd his

WAL.

- lice card Gave With him three no months' peace! hard!

WAL. BOTH.

For So Mis - ter Pe - ter Pi - per pick'd a pock - et,
Mis - ter Pe - ter Pi - per pick'd a pock - et,

BOTH.

Mis - ter Pe - ter Pi - per went to jail; He thought he'd land a lock - et With a
Mis - ter Pe - ter Pi - per went to jail; He thought he'd land a lock - et With a

BOTH.

jew - el in the sock - et By the pick - ing of a pock - et Of a fat fe - male!
jew - el in the sock - et By the pick - ing of a pock - et Of a fat fe - male!

BOTH.

Poor Pe - ter Pi - per! He was set up - on and sat up - on and
 Poor Pe - ter Pi - per! The po - lice were so par - tic - u - lar - ly

BOTH.

kick'd! He was in a pret - ty pic - kle Wnen the
 strict He was in a pret - ty pic - kle And his

BOTH.

par - ty felt a tic - kle In the pet - ty pock - et Pe - ter Pi - per
 ten - der tears would tric - kle On the peck of oak - um Pe - ter Pi - per

BOTH.

pick'd!
 pick'd!

After 2nd Verse.

D.C.

f

DANCE.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one flat (B-flat) for the first three systems and two sharps (F# and C#) for the last three systems. The time signature is 2/4.

System 1: The piano part begins with a *p* (piano) dynamic marking. The bass part provides a steady accompaniment with chords and single notes.

System 2: The piano part features a melodic line with eighth and sixteenth notes, while the bass part continues with a simple harmonic accompaniment.

System 3: This system includes a key change to two sharps (F# and C#). The piano part has a *p-f* (piano-forte) dynamic marking. The bass part follows the melodic line with chords.

System 4: The piano part has a continuous eighth-note melody. The bass part provides a steady accompaniment with chords.

System 5: The piano part continues with a melodic line. The bass part provides a steady accompaniment with chords.

System 6: The piano part features a melodic line. The bass part provides a steady accompaniment with chords. The system ends with a double bar line and a repeat sign.

BOTH.
Presto.

Mis - ter Pe - ter Pi - per pick'd a pock - et,

ppp

BOTH.

Mis - ter Pe - ter Pi - per went to jail; He

30TH.

thought he'd land a lock - et With a jew - el in the sock - et By the

BOTH.

pick - ing of a pock - et Of a fat fe - male!

OTH. Poor Pe - ter Pi - per The po - lice were so par - tic - u - lar - ly

OTH. strict! He was in a pret - ty pic - kle And his

OTH. ten - der tears would tric - kle On the peck of oak - um Pe - ter Pi - per

OTH. pick'd! ———

Nº 20.

SONG—(Camille) and CHORUS.

"THE SEASONS."

Words and Music by

PAUL A. RUBENS.

Tempo di Marcia.

Piano.

Piano introduction in D major, 2/4 time. The music is marked *ff* (fortissimo) and *Tempo di Marcia*. It features a melody in the right hand and a bass line in the left hand. The first measure has a *ff* marking and a *Red.* (Reduction) marking. The second measure has a *p* (piano) marking. There is an asterisk (*) under the first measure of the bass line.

CAMILLE.

Vocal part for Camille. The melody is in D major, 2/4 time. The lyrics are: "1. When the Sum - mer's blue a - bove, That's the time I". The music is accompanied by piano accompaniment in the left hand.

CAM.

Vocal part for Camille. The melody is in D major, 2/4 time. The lyrics are: "fall in love; When we are to - geth - er, you know,". The music is accompanied by piano accompaniment in the left hand.

CAM.

Vocal part for Camille. The melody is in D major, 2/4 time. The lyrics are: "It's too hot to get up and go!". The music is accompanied by piano accompaniment in the left hand.

CAM. Au - tumn leaves turn gold and brown, T at last they

CAM. flut - ter down; But don't you try to fly a - way - You have

REFRAIN.
Broad march.

CAM. come to stay! I liked you first in the

CAM. Sum - mer, When all the ros - es were red;

CAM. In the chil - ly Au - tumn Love was warm in-

CAM. -stead. All thro' the Win - ter you charmed me;

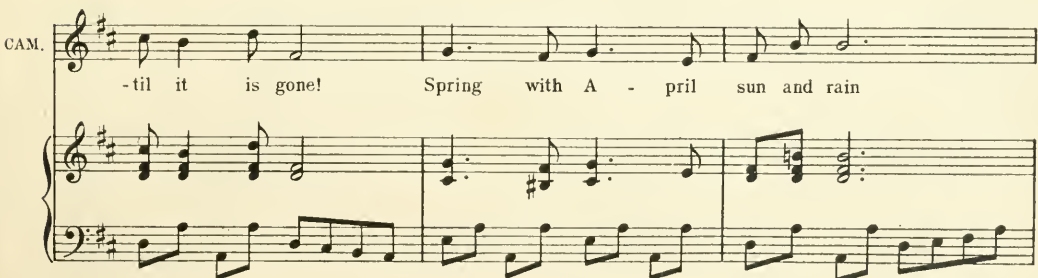
CAM. Still, it's a cu - ri - ous thing, Though since I met you I

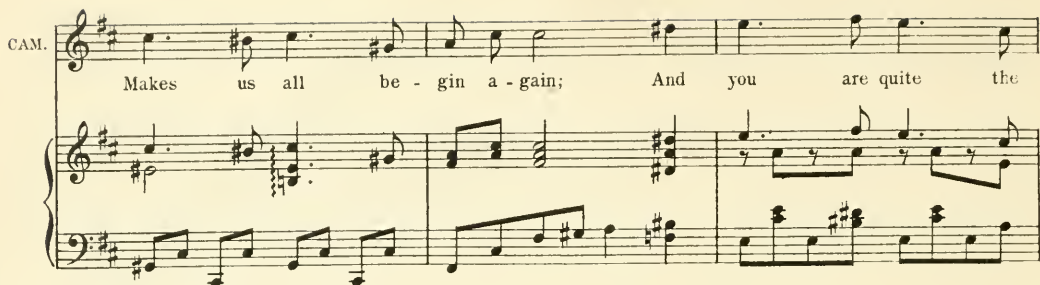
CAM. could - n't for - get you, I loved you the best in the Spring! _____

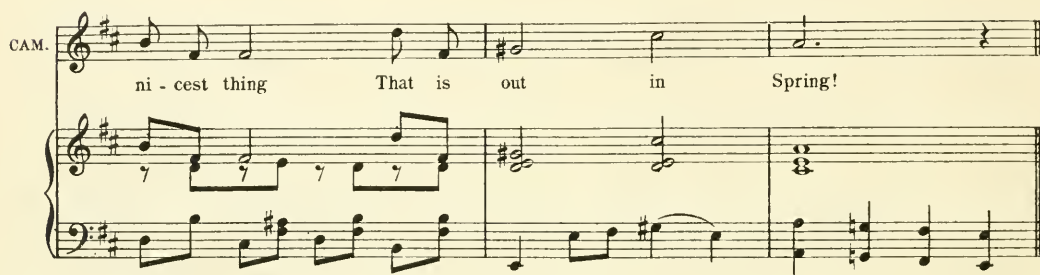
CAM.  2. Win - ter comes with

CAM.  snow and storm— That's a trou - ble keep-ing warm!

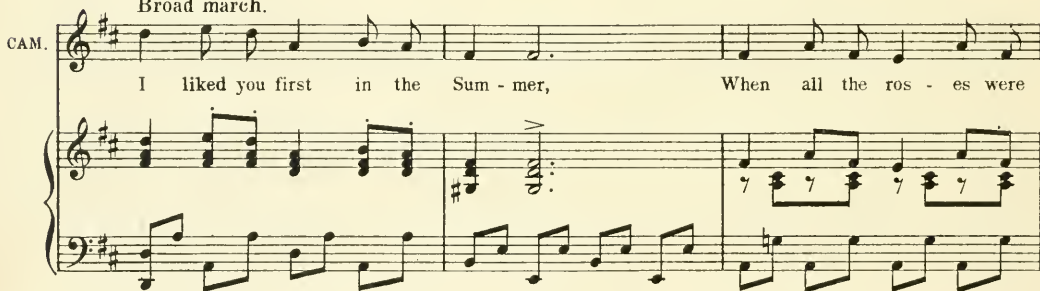
CAM.  When the beat - ing bliz - zard is on, Cud - dle up un -

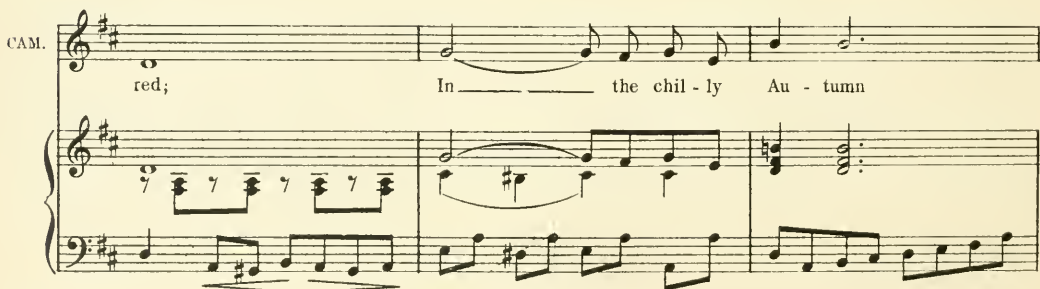
CAM.  -til it is gone! Spring with A - pril sun and rain

CAM.  Makes us all be - gin a - gain; And you are quite the

CAM.  ni - cest thing That is out in Spring!

REFRAIN.
Broad march.

CAM.  I liked you first in the Sum - mer, When all the ros - es were

CAM.  red; In the chil - ly Au - tumn

CAM. Love _____ was warm in - stead.

CAM. All thro' the Win - ter you charmed me; Still, it's a cu - ri - ous

CAM. thing, Though since I met you I could - n't for - get you, I

CAM. loved you the best in the Spring! _____

rit. *a tempo*

CHORUS.
f Broad march.

I liked you first in the Sum - mer,

CHO.

When all the ros - es were red;

CHO.

In the chil - ly Au - tumn

CHO.

Love was warm in - stead.

CHO. All thro' the Win - ter you charmed me;

CHO. Still, it's a cu - ri - ous thing,

CHO. Though since I met you I could - n't for - get you, I

CHO. *rit.* loved you the best in the Spring!

For Dance, Verse and Refrain f

N^o 21.

FINALE.- ACT II.

Words and Music by

PAUL A. RUBENS.

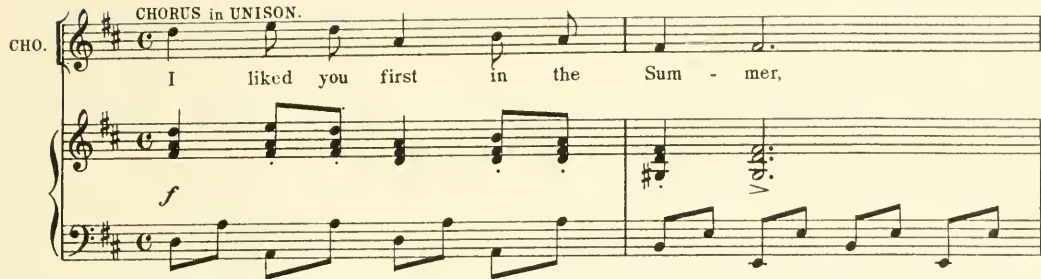
Valse lente.
(Dialogue.)

Piano.

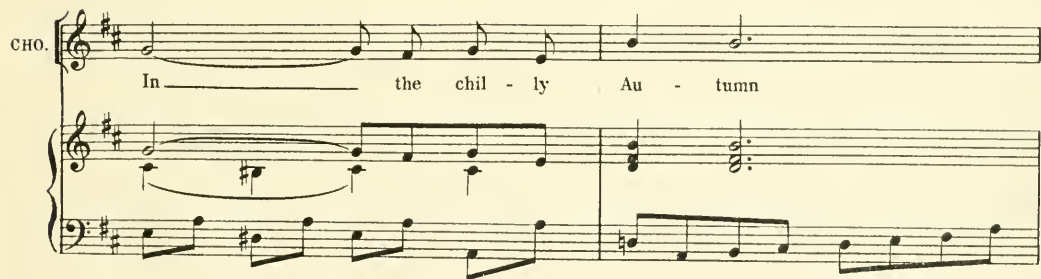
pp
Con Ped.

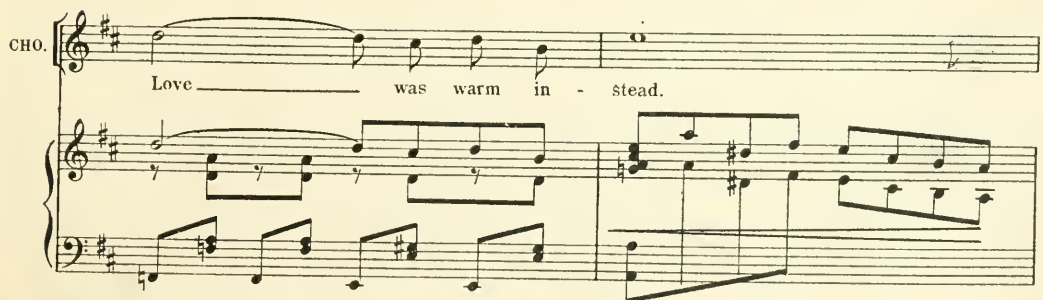
1.
2.

Broad March.
CHORUS in UNISON.

CHO. 

CHO. 

CHO. 

CHO. 

CHO. All through the Win - ter you charm'd me;

CHO. Still its a cu - ri - ous thing,

CHO. Though since I met you I could - nt for - get you, I

CHO. *rit.* loved you the best in the Spring!

ff *rit.*

220. * END OF OPERA.



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